



SIX RENAISSANCE TRAGEDIES

Edited by Colin Gibson

The Spanish Tragedy

**The Tragical History of
Doctor Faustus**

The Revenger's Tragedy

The Duchess of Malfi

The Changeling

'Tis Pity She's a Whore



Six Renaissance Tragedies Pr

**Institute for Scientific Information
(Philadelphia)**

Six Renaissance Tragedies Pr:

Six Renaissance Tragedies Colin Gibson, 1997-08-01 A useful student edition which contains modernized texts of six classic plays and which takes full account of recent scholarship. Detailed introductory and explanatory notes deal with authorship, textual and performance history, sources, obscurities of meaning, unfamiliar allusions and points of theatrical interest.

English Literature Martin Stephen, 2013-10-30 Now appearing in its third edition, Martin Stephen's classic text and course companion to English literature has been thoroughly revised and updated, taking account of the changes which have occurred in the subject since publication of the second edition.

The Risk Theatre Model of Tragedy Edwin Wong, 2019 WHEN YOU LEAST EXPECT IT BIRNAM WOOD COMES TO DUNNSINANE HILL The Risk Theatre Model of Tragedy presents a profoundly original theory of drama that speaks to modern audiences living in an increasingly volatile world driven by artificial intelligence, gene editing, globalization and mutual assured destruction ideologies. Tragedy according to risk theatre puts us face to face with the unexpected implications of our actions by simulating the profound impact of highly improbable events. In this book, classicist Edwin Wong shows how tragedy imitates reality heroes by taking inordinate risks trigger devastating low probability high consequence outcomes. Such a theatre forces audiences to ask themselves a most timely question: what happens when the perfect bet goes wrong? Not only does Wong reinterpret classic tragedies from Aeschylus to O'Neill through the risk theatre lens, he also invites dramatists to create tomorrow's theatre. As the world becomes increasingly unpredictable, the most compelling dramas will be high stakes tragedies that dramatize the unintended consequences of today's risk takers who are taking us past the point of no return.

Theaters of Pardon Bernadette Meyler, 2019-09-15 From Gerald Ford's preemptive pardon of Richard Nixon and Donald Trump's claims that as president he could pardon himself to the posthumous royal pardon of Alan Turing, the power of the pardon has a powerful hold on the political and cultural imagination. In *Theaters of Pardon*, Bernadette Meyler traces the roots of contemporary understandings of pardoning to tragicomic theaters of pardoning in the drama and politics of seventeenth century England. Shifts in how pardoning was represented on the stage and discussed in political tracts and in Parliament reflected the transition from a more monarchical and judgment focused form of the concept to an increasingly parliamentary and legislative vision of sovereignty. Meyler shows that on the English stage individual pardons of revenge subtly transformed into more sweeping pardons of revolution from Shakespeare's *Measure for Measure* where a series of final pardons interrupts what might otherwise have been a cycle of revenge to later works like John Ford's *The Laws of Candy* and Philip Massinger's *The Bondman* in which the exercise of mercy prevents the overturn of the state itself. In the political arena the pardon as a right of kingship evolved into a legal concept culminating in the idea of a general amnesty, the *Act of Oblivion* for actions taken during the English Civil War. Reconciling pardoning as law giving effectively displaced sovereignty from king to legislature a shift that continues to attract suspicion about the exercise of pardoning. Only by breaking the connection

between pardoning and sovereignty that was cemented in seventeenth century England Meyler concludes can we reinvigorate the pardon as a democratic practice Six Renaissance Tragedies Colin Gibson,1997-10-15 Skipping the works of Shakespeare and Johnson which are readily accessible the six plays discussed here have been chosen to represent a remarkable flowering of tragic dramatic writing during one of the most prolific periods of theatrical activity that known as the English Renaissance from about 1590 to 1640 each play was a major work for its author a major drama for the period and still significant today **Studies in English Literature, 1500-1900**,1998 Issues focus on four fields of British literature which rotate quarterly as follows winter English Renaissance spring Tudor and Stuart drama summer Restoration and Eighteenth century and autumn Nineteenth century *The Best Plays of 1997-1998* Otis L. Guernsey Jr.,Jeffrey Sweet,1998-12-01 The yearbook gives listings of casts and technical personnel for on and off Broadway productions a summary of the season synopses and lengthy extracts of dialogue from the best plays and facts and figures on the New York and regional theater **Six Elizabethan and Jacobean Tragedies**,2008-08 Plays and drama American Book Publishing Record,2004 **The Best Plays of ...**,1997 **Englische Studien** Eugen Kölbing,Johannes Hoops,Reinald Hoops,1911 Zeitschrift f r englische Philologie varies slightly **Where are We Now in Shakespearean Studies?** William R. Elton,John M. Mucciolo,2002 This second volume of The Shakespearean International Yearbook continues the work of assessing the present state of Shakespeare studies in the new millennium Comprising 20 essays by distinguished scholars from North America the UK and Australia it is divided into sections on criticism and theory text textuality and technology Renaissance ideas and conventions and Shakespeare and the city Re-humanising Shakespeare Andy Mousley,2007 Re Humanising Shakespeare argues that although Shakespeare himself contributed to the uncertainties of modern living his work can still serve as a source of existential wisdom and guidance **The British National Bibliography** Arthur James Wells,1998 **TDR.**,1998 *French Humanist Tragedy* Donald Stone,1974 In this the first study of its kind to appear in English the author a professor of Romance Languages at Harvard University discusses the concepts which determined the nature and function of French humanist tragedy and the importance of those concepts with regard to the genre s relationship to medieval ancient and French classical drama The emphasis on conceptual rather than formal considerations reveals strong ties between tragedy and other sixteenth century genres now largely neglected The book also shows that the formal changes in tragedy introduced by the humanists are less consequential than once thought and in his last chapter suggests that a deeper appreciation of the character of French humanist tragedy can shed new light on the coming of classicism **Current Contents** Institute for Scientific Information (Philadelphia),1999 **The Spectator**,1885 The Shakespeare Newsletter,2000 *Forthcoming Books* Rose Arny,1997-12

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